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THE SOUTHEAST SEVEN IV

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The Southeastern Center for Contemporary Art
750 Marguerite Drive
Winston-Salem, North Carolina 27106

Price: \$6.00

For information on the purchase of works in the exhibition, contact the business manager,
Southeastern Center for Contemporary Art, 750 Marguerite Drive, Winston-Salem, North Carolina 27106.
Telephone: (919) 725-1904.

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from the Institute of Museum Services, an agency of the United States Department of Education,
which offers operating and program support to the nation's museums.

THE SOUTHEAST SEVEN IV

An exhibition of the seven
NEA/SECCA Southeastern Artists Fellowship recipients
for 1980—1981

JOE BOVA

JIM FURR

SCOTT W. GILLIAM

JENNINE HOUGH

HAL HOWE

JOHN MENAPACE

JANE ALLEN NODINE

April 4—May 17, 1981

SOUTHEASTERN CENTER FOR CONTEMPORARY ART

Winston-Salem, North Carolina

September 13—October 18, 1981

HUNTSVILLE MUSEUM OF ART

Huntsville, Alabama

Supported by grants
from the National Endowment for the Arts in Washington, D.C., a federal agency,
and from the Ciba-Geigy Corporation.

foreword

SECCA is pleased to present the fourth annual exhibition of NEA/SECCA Southeastern Artists Fellowship recipients.

An outstanding selection panel composed of Elizabeth Matheson, a photographer living in Chapel Hill, N.C.; Richard Kevorkian, painter and chairman of the art department at Virginia Commonwealth University in Richmond; Frank Faulkner, a painter living in New York, N.Y.; and Richard Koshalek, curator of the Museum of Contemporary Art in Los Angeles, reviewed over 900 applications from artists living and working in all 11 southeastern states. As has been the case each year, the panel found the intense two-day process stimulating, difficult, and ultimately rewarding.

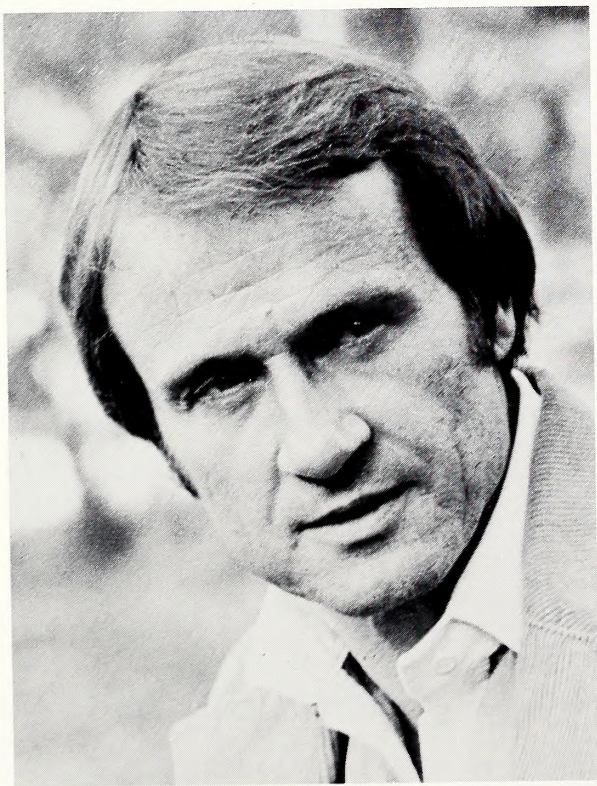
The bottom line and sole criterion for selection of the seven fellowship winners is the quality of the work. The work is the determining factor. . .not geography, media, race or sex. The panel was adamant in its feeling that the selected artists make a solid statement for artistic excellence.

The selection process involves a series of elimination rounds with each round moving a smaller group of artists' work forward for viewing and discussion. The panel's final decision, which resulted in awarding the fellowships to seven recipients, was unanimous.

The Southeast Seven Fellowship process produces seven winners annually, whom we honor with this exhibition. The evaluation process, however, does more. This fellowship program enables SECCA to view each year current work of over 900 artists of the Southeast. We are therefore able to identify artists for consideration for other exhibitions at SECCA, as well as recommend many artists for consideration for exhibitions at other institutions.

The program has identified artists for our artist-in-residence program and our visiting artist program while also providing SECCA with important resource material on artists for corporate and institutional collections. The benefits of this program increase annually. Not the least of these is the increasing awareness, appreciation and support of the artists of the Southeast by the public at large.

I wish to extend SECCA's special appreciation to R.J. Reynolds Industries, Inc. of Winston-Salem for its support of the exhibition and catalog, and to the National Endowment for the Arts in Washington, D.C., and to the Ciba-Geigy Corporation of Greensboro for their on-going support of the fellowship program. □



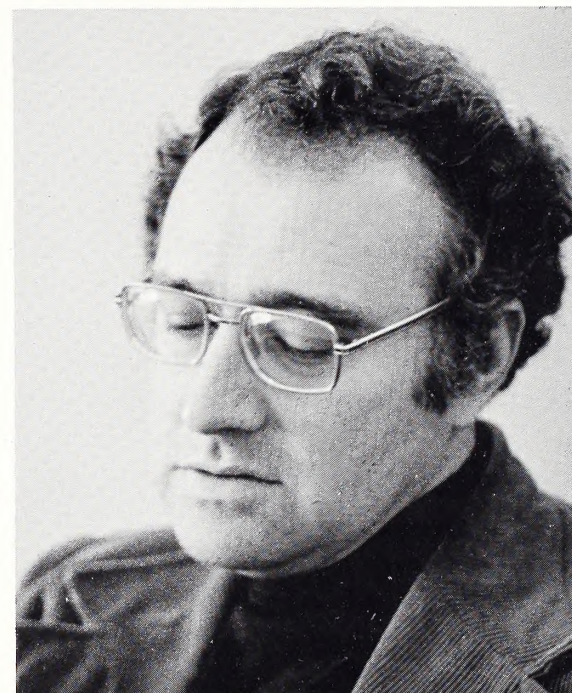
Ted Potter
Director of SECCA

THE SOUTHEAST SEVEN IV

by Donald B. Kuspit

This show is indicative of the continuing pluralism in the visual arts, the lack of any dominant style compelling obedience to its formal dictates. The artist is thrown back on his or her sense of content, if not on any specific subject matter. Style becomes a kind of divining stick, pointing to a realm of implicit meaning. The sense of the equal validity of all styles, modernist or neo-representational, forces the artist back on the kinds of meaning that might be evoked by each, the depth of implication inherent in each. It is as though conscious possession of a known style forces the artist into exploration of its unconscious effect. It becomes unfathomable not by reason of its formal surprises, but by reason of its surprising power to move us. "Validity" now resides not in the organization of surfaces, but in a subtle incoherence or uncertainty of meaning that makes the surfaces freshly unresolvable, for all their obvious unity—for all the control evident in their handling. Thus the current historicist situation throws modern art back on its symbolist origins: power of suggestion, what Redon called "radiant indeterminacy," comes to be the secret of the power of form.

The artists in this show are all in total possession of their styles, whatever it might be. . . and this is what makes it no longer an end in itself. But this does not make an instrument, mechanically subservient to an idea. Instead, there is a struggle for a sense beyond the obvious sense of the image, for a vision beyond what is obviously visible: style is absorbed into its possible signification, becomes charged beyond its formal fixity. What I mean becomes explicit in terms of certain comparisons: the artists in the show polarize, superficially in terms of style, but finally in the name of different ideals of expressivity, which I will categorize as inner-directed and outer-directed. This is a great divide between the artists—whether their expressivity is directed back upon the materials with which they work or towards the kind of world they would like their art to inhabit. Only one of the artists—John Menapace—transcends this division, achieving a simultaneity of expressive effect. He



Donald Kuspit

creates work which is at once materially and formally self-aware to the point of strain, and pointed towards an unexpected, unfamiliar sense of the inhabitable world, overcoming our ennui at its presence by making it freshly enigmatic. In a class by himself, he shows the way an analysis of the formal means of art—its "immanence"—can indicate the way it "transcends" towards the world. He shows the way the disclosure of the art in art can become a disclosure and critique of the world. Put the other way, it is just by bringing out the stubbornness of the world's appearances that he brings out the art in art.

The first comparison is between the paintings of Jim Furr and Jennine Hough. Furr offers us a number of charcoal collages which at first glance amount to nothing more than a study in formal contrasts: between a very black rim, a graying field, and a modulated black uniformly wavy ridge. But each emerges as a different planar stratum in a structure in which the illusionistic wave dominates, a structure in which the rim not only contains but compresses. There is a sense of concentration, of

the use of minimal gestalts, which leads us to suspect that the forms we see are tokens of forms rather than forms there strictly for their non-objectivity. The synthesis of these forms into a centralized image puts them into a hierarchial arrangement which does not deny the "analyticity" of their relationship, but which nonetheless leads us to believe that there might be a meaning to this centralized image that is more than the sum of its parts—and that these parts must be referred to constantly in the attempt to establish that meaning. This seems like a roundabout way of saying that the work is a whole that is more than the sum of its parts, and this whole has a meaning that is dependent on the arrangement of the parts—an obvious enough thing to say about almost any work of art. But in Furr's work the parts are not absorbed into the whole, but remain stubbornly intact. There is a distinct sense that the piece can be dismembered as well as resolved in its wholeness—one can put it to either extreme. And there is the sense that we don't know what meaning might be emerging from the wholeness, for the wholeness there might be. Analogies are no help—which is why we are forced back on our consciousness of how the work is made. It becomes a number of dark surfaces with an ominous "depth" implication, a construction that de-constructs in the very act by which we appropriate it as a construction. The succinctness of its parts, their existence as tokens of a major divisiveness, is denied by their spreading effect within a superficially determinate totality. The works become highly ambiguous—they are formally "effective," but not so much that we want them only for that. They seem to be laboring toward some meaning, with their formal clarity the dregs of that uncertain labor. The forms are "inner-directed": we are directed towards their inner necessity, however unnameable it may be. Expressivity that is the articulation of indirect inner necessity, that makes us conscious of the ineffability of inner necessity. . . this is what the best formalism achieves, including the de-constructive formalism of Furr.

Jennine Hough is in an altogether different world—her inner necessity is located in her fantasy of the world of nature insofar as it impinges on human dreams of happiness. "La

promesse de bonheur" is implicit in Hough's lush scenes, even though there is no sense that they are on a Cytherian island. And yet Venus is implicit in the fantasy, in the buoyant brightness and drama of color, in some of the titles and in the general sense of nature's strong presence, its ebullient growth. Nature's overblown air, and above all the density with which it fills the scene—its dominance is shown all the more by the lack of horizon—contributes to a sense of being overwhelmed, if at times in an ingratiating (yet not quite cloying) way. The plants are all familiar, but unfamiliar in their startling aliveness and in their potential gigantism. There is a sense of approaching hypertrophy reminiscent of the Douanier Rousseau, but without his nasty, violent undertone. Only because we are still in a small yard, a court, do we retain control, do we preserve some modesty. For Hough, nature is inherently expressive, i.e., it carries its own inner necessity with it—it doesn't need ours, and it impinges on ours—forces us to become "artistic" to deal with it. It demands a response, and this sense of imperious demand by the artist's "model" is the essence of outer-directed expressivity.

One could simply say that Furr offers us a fresh sense of the mystery—the ineffable—latent in formality, and Hough offers us a fresh sense of the way real things "impress" themselves upon us, catalyzing a sense of our mysteriousness to ourselves and the mystery of things as such. Both mean to generate a sense of fantasy involvement with a strongly given reality—Furr the reality of form, Hough the reality of nature. But more to the point is the starkness or literalism with which the reality is there, the way its presence seems to displace all other presence. This is the sign of inner necessity, the source of expressive power, and without this all sense of mystery is ephemeral, no more than the minor "surreal effect" of mastery of material, as Hans Hofmann put it. This sense of inner necessity becomes truly compelling when the work seems to de-construct as much as construct a whole, to de-totalize in the very act of totalizing. Thus the importance of the way the parts retain their integrity in Furr, and the way, in Hough, each plant seems about to burst the bounds—captivity—of the picture

it is in and be transplanted. It seems so "necessary" that however much its absence would undermine the picture in which it appears, that absence would also make clear its reality.

A similar contrast, in sculpture, can be set up between Scott Gilliam and Joe Bova. Gilliam gives us a kind of three-dimensional cross-hatching spanning and "formalizing" a natural space. The integrity of his work depends not only upon its method but upon the ease—the casualness—with which it locates in nature, i.e., creates a sense of definite yet unforced place within an indefinitely extensive natural space. Sculptural placement becomes a form of localization of space—the light touch of the placement becomes a sign of respect for the naturalness of the space. Formally succinct and clear, it achieves an informal relationship to nature which gives it a kind of whimsical certainty of identity. The linearity of the work becomes unexpectedly lyric, not simply because of its natural context, but because of the "innocent" way it relates to that context. That apparent innocence is the sign of the inner necessity of its own formal structure—one which seems as much a de-construction as the construction of a "line." The effortlessness of the movement of the line makes us aware of what we mean when we speak of a simple line, systematically "spreading" in space and creating a sense of place.

Joe Bova's starting point is quite different—not forms in space but the moods of living beings. His work can be read as part of the new interest in humor in art or the old "funk." The idea of animals as embodiments of our own expressivity is familiar. Bova tries to combine this with the apparent expressivity of animals themselves. Each head becomes emblematic as well as illustrative by reason of its double expressivity. What particularly gives Bova's work its power is its truncated effect. The heads lie low, are often neckless—unsupported—and so seem sustained all the more only by their own moodiness, now become a kind of gesture in the void. The void surrounding the very "positive" material in which the animals are carefully, fantastically described becomes crucial to the piece—to the sense of its existence as a kind of foundation stone of a

strange world of feeling. The pieces are fantasies, based on real physiognomy and concrete expression. The irony of our relationship to animal life is also evoked—the irony of our having an instinctive existence which reflects on and objectifies itself in animal form. I think the formal wit—the isolated head—is what sustains Bova's pieces more than anything else. But it, like all the animals themselves, tells us something about the way we are located—"headed"—in the world. Our experience of the world is concentrated in our animal—basic—moods, which seem to have a life of their own and so appear "fantastic."

The "thinness" and lightness of Gilliam's work, and the mock seriousness and general sense of substance conveyed by Bova's work, can be said to epitomize the difference between inner-directed and outer-directed expressivity. The one moves towards the intangible, the other borrows from the density of the world itself. The one means to articulate invisible conditions of being, the other is trying to recover the sense of how startling visibility is, almost as though the very last of visibility was a surprise. The one moves towards shadow, the other cannot escape substance. What is crucial to both is their sense of forcing elementary forms and matter-of-fact beings which seem self-existent into a position from which they seem to bespeak the inner condition which is their true "origin."

Between the field paintings of Jane Nodine and those of Hal Howe we have another version of the difference between outer-directed and inner-directed expressivity, one relying on a common heritage of modernist means. Nodine's *Laminated Integuments* series and Howe's *Ashton Series* depend heavily on modernist consciousness of the absoluteness of surface and edge—flatness and frame. The nuancing of these elementary conditions of painting, and the deployment of them not only to disclose the "art" in the art of painting but to make it emblematic of our critical relationship with the conditions of our own existence, has been crucial to modernist thinking in its recent, most self-conscious and historicist phase. What Pincus-Witten calls "epistemic abstraction" has always been at the

root of modernism, but it is only through its Minimalist manifestation that we have become fully conscious of it as *the* critical element in modernism. While the differentiation of surface through the use of inner edge (reflective of outer one) is achieved through different means in Nodine and Howe, both make explicitly epistemological work—work that tries to control the conditions of seeing it as art, and to make us aware of these conditions. But Nodine, by reason of her striations, takes surface as strictly surface—“skin”-deep, to refer to her titles. Howe, in contrast, makes it resonant, through his use of color, with an implicit depth, very much in Rothko fashion. The nuances of Howe’s “breaks” in the surface—his use of line, implicit as well as explicit—contrasts sharply with Nodine’s linearity, which rests comfortably on the surface: Howe’s line displaces it. This sense of lurking, alluring depth—an intangible, and even ultimately an illusory depth—makes an almost “classic” statement of inner-directed expressivity. And Nodine’s strict “superficiality” makes for an almost classic statement of outer-directed expressivity, for the substance of surfaces is her experienced world. Surface is the necessary world of experience for her, while for Howe it is a formal convention which allows an “informal” relationship to space. The art of both is, materially and formally, meticulous, but the nuances of handling in each points us in a different direction, sets up different expectations. In Howe we expect to go beyond the surface, however bound by it we are; in Nodine we never expect to leave the surface—it alone is habitable, literally as well as emotionally. In Howe literalness is not all, however elegant and attractive literalness may be.

John Menapace shows us how formal appearances emerge out of informally given reality—how the world becomes “serious” despite our casual thrownness in it. The distinctness of forms is dependent upon our inseparability from the world in which they manifest themselves, and is as much a sign of this inseparability as of the a priori logic of the forms. The inner

necessity of Menapace’s photographs lies in this sense of revealing the a priori logic that shapes our experience of our world, not simply as a certain kind of structured space but as a habitable space. Whatever the dissolves or resolves—deconstructions or reconstructions—of the unity of space, there is always an implicit sense of its lack of harmony by reason of our movement through it. Menapace’s camera is this implicit movement, and the formalities it reveals are the pauses in this movement, stable enough if finally momentary. The tension generated by and concentrated in Menapace’s photographs is thus enormous, for we are always about to shift from an inner-directed relationship to formally given factors to an outer-directed, actively experiential relationship to reality. The expectation of such a shift, the sense that it may be under way, leads to a certain experience of dislocation. We are not absolutely clear where we are in his photographs; this is commensurate with the “ecstatic,” utopian moment of formality, with the creation of resolute formality. At the same time, there are tell-tale signs of a worldliness that betrays ecstatic formality, slender signs of past and potential movement, of a shifting relationship to forms which is constantly re-contextualizing them to freshen experience of the world. They are, after all, tokens of stability within the changing experience of an environment as much as they are signs of estrangement from it. Menapace fuses the inner world evoked by purist formality with the outer world of experienced reality. Both, for Menapace, are only partially known—never more than half-there—which is why the one can evoke the other, and which is why one is never fully at ease in one or the other. Perhaps the secret of Menapace’s photographs is that they disclose a subtle malaise of forms, which makes them clues to an unwilling experience of the world. It is isolation that finally stares at us from Menapace’s photographs—from all pure formality, from all attempts at total non-objectivity, which inevitably self-abort. □

the panel

Frank Faulkner / New York, New York

Richard Kevorkian / Richmond, Virginia

Richard Koshalek / Los Angeles, California

Elizabeth Matheson / Chapel Hill, North Carolina

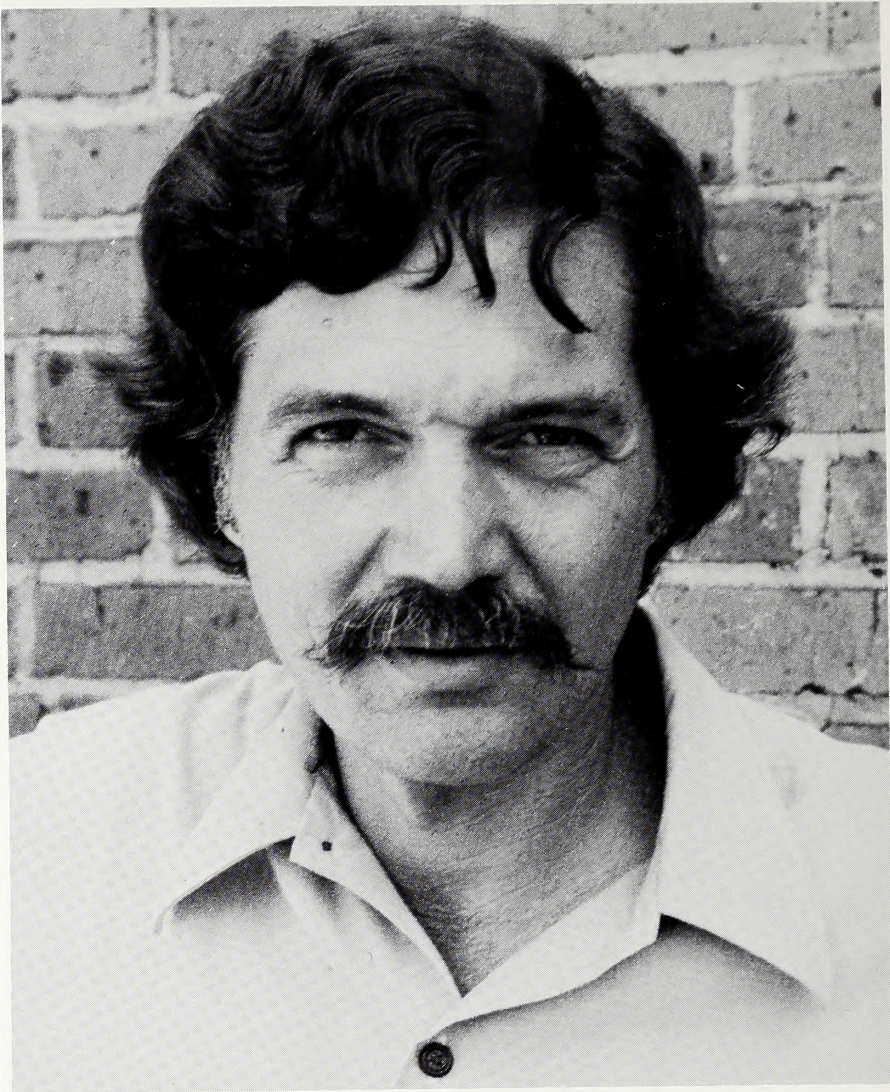
JOE BOVA

HOG DOG



catalog of the exhibition

- *†1. **HOG DOG** 1980
Ceramic
26 × 25.4 × 38.1 cm
- 2. **PATIENCE** 1980
Ceramic
26 × 28.5 × 22.9 cm
- 3. **FIRESIDE CAT** 1980
Ceramic
19.1 × 20.3 × 48.9 cm
- 4. **MAN WEARING A PIG MASK** 1980
Ceramic
28.5 × 27.9 × 43.2 cm
- 5. **BIRDS** 1980
Ceramic
29.2 × 20.3 × 37.5 cm
- 6. **GATOR** 1980
Ceramic
48.3 × 22.9 × 27.9 cm
- 7. **COACH** 1980
Ceramic
42.5 × 27.9 × 33 cm



JOE BOVA

*Work reproduced in catalog
†All dimensions are given in metric measurements in order of height, width, and depth.

“ My work is about reality. The reality of the clay and the reality the image has for me. I try to fuse these two things so the work has a certain presence. . . a power. . . to capture anyone interested enough to look. To be true to my material and to my subject matter separately and simultaneously without resorting to a trompe l’oeil realism is my goal.

The subjects I use— animals and people— are often from my daily experience and frequently are also traditional subjects of ceramic art, i.e. *conventional*. I have been influenced by many of the cultures of the past which have great ceramic traditions, particularly pre-Columbian Peru (Mochican). ”

born: 1941

education: B.F.A., University of Houston, Texas, 1967
M.A., University of New Mexico, Albuquerque, 1969

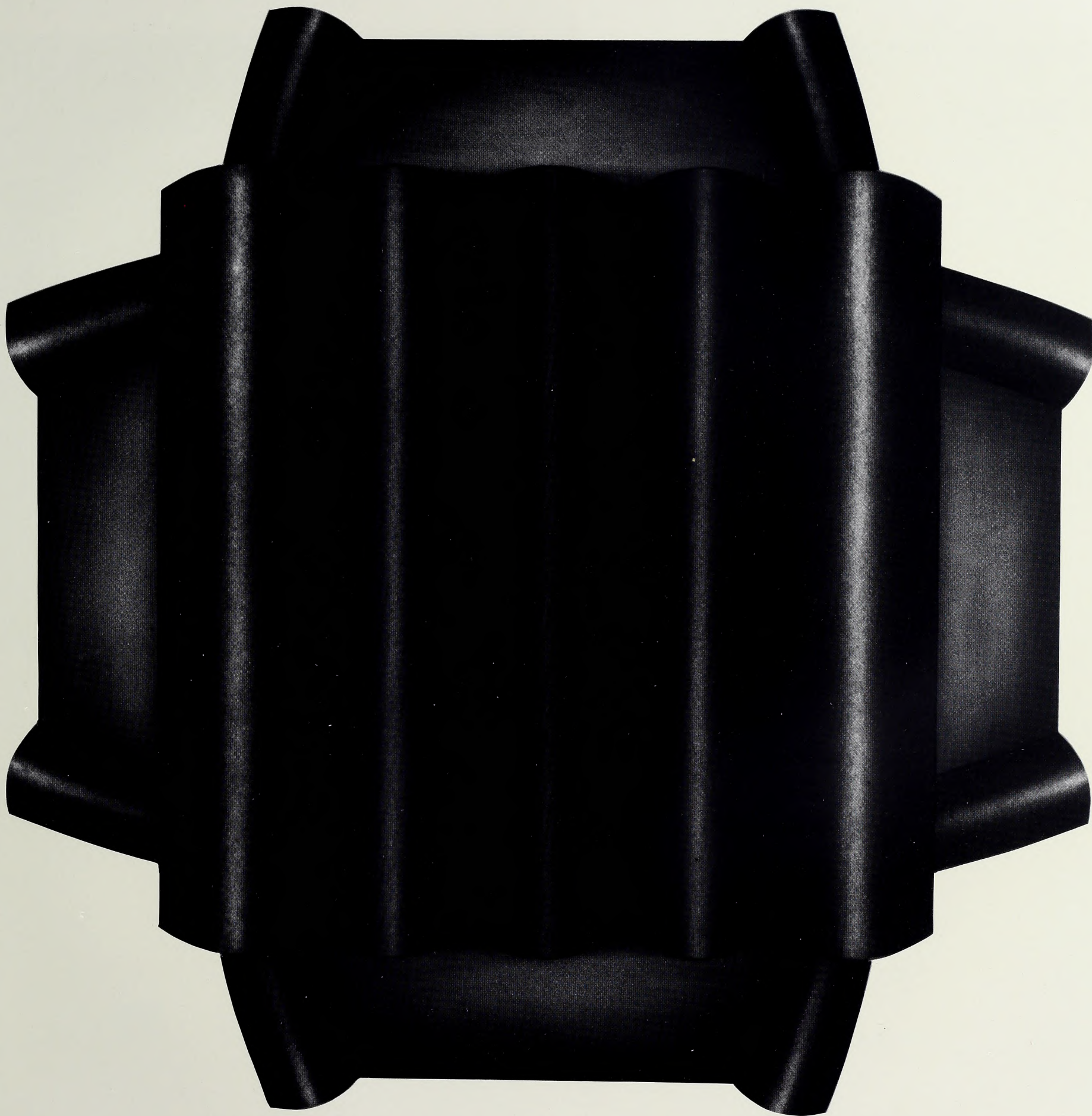
teaching experience: University of New Mexico, Albuquerque, Graduate Assistant, 1969
Nicholls State University, Thibodeaux, Louisiana, 1969-71
Louisiana State University, Baton Rouge, 1971-present
Head of crafts area, teaching ceramics 1971-77
Head of ceramics, directing graduate program, 1977-present
Penland School of Crafts, Penland, North Carolina, Summers
1974, 1977
Council Grove School of Crafts, Missoula, Montana, June 1975

grants and fellowships: Louisiana State University Research Council Grant, 1974 and 1979
U.S.A. International Ceramics Symposium participant, 1975
NEA/SECCA Southeastern Artists Fellowship, 1980

exhibitions: Artists in the Southeast Invitational, High Museum of Art, Atlanta,
1976
Crafts Invitational, Southeastern Center for Contemporary Art,
Winston-Salem, 1977
The Great American Foot, Museum of Contemporary Crafts,
New York, New York, 1978
Viewpoint: Ceramics, Grossmont College, El Cajon, California,
1979
Scripps Annual Invitational, Claremont, California, 1980
Continental Clay Connection, MacKenzie Art Gallery, Regina,
Saskatchewan, Canada, 1980
The Mask as Metaphor, Contemporary Artists Invitational, Craft
and Folk Art Museum, Los Angeles, 1980
Dionyse International, Ghent Museum, Belgium, 1981

JIM FURR

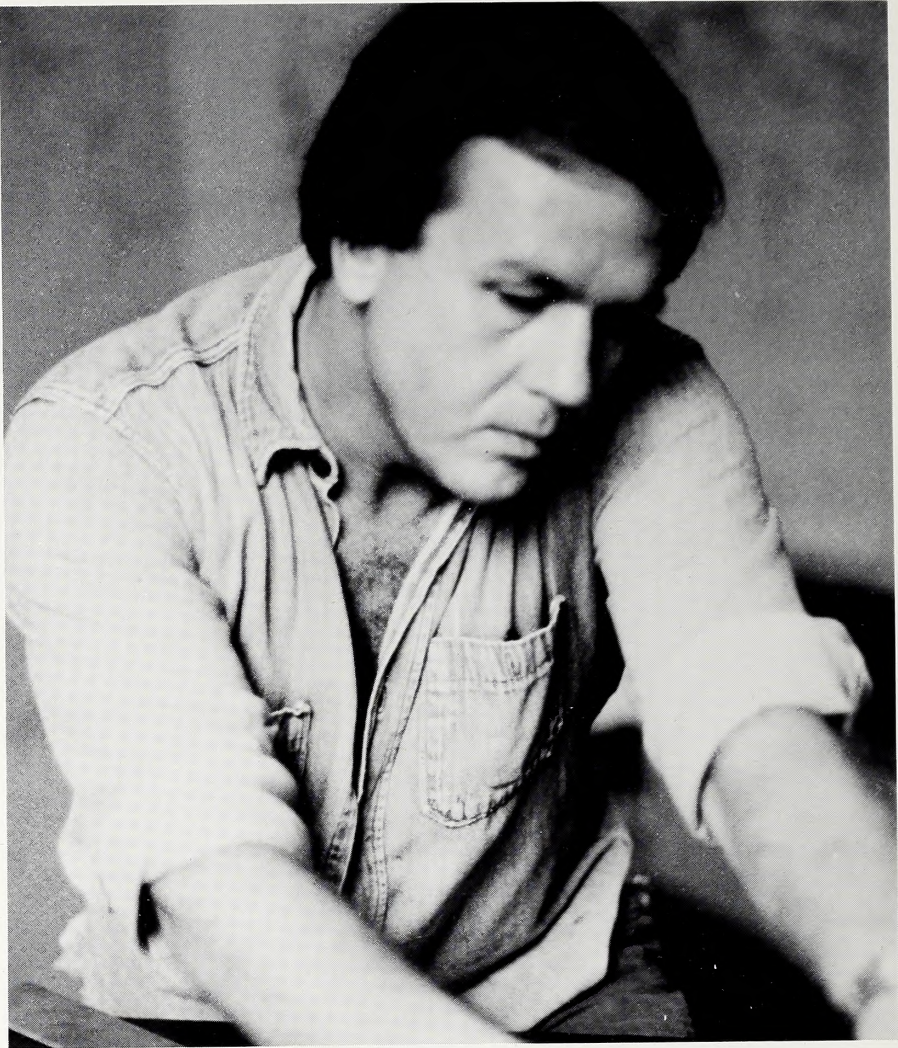
BAM' MAM



catalog of the exhibition

- 1. **MIZTUR** 1980
Charcoal/Collage
152.4 × 101.6 cm
- 2. **JIMI' JAM' HAM** 1980
Charcoal/Collage
101.6 × 101.6 cm
- 3. **RIM' RAM,** 1980
Charcoal/Collage
101.6 × 101.6 cm
- 4. **HOZON** 1980
Charcoal and Graphite/Collage
307.3 × 363.2 cm
- *5. **BAM' MAM** 1980
Charcoal/Collage
101.6 × 101.6 cm
- 6. **ALA' ZAM' BAM** 1980
Charcoal/Collage
101.6 × 101.6 cm
- 7. **HIZTIZ** 1980
Charcoal/Collage
152.4 × 101.6 cm

*Work reproduced in catalog



JIM FURR

“

markings symbols magic signs

before now after

seeking finding choosing acting reacting

touching feeling giving taking adding
subtracting

making marks

markings upon against into

defining explaining amplifying clarifying
confirming affirming

within without

before now after

markings symbols magic signs

”

born: 1939

education: B.F.A., University of Tennessee, Knoxville, 1972
M.F.A., Tulane University, New Orleans, 1974
Tamarind Institute, Albuquerque, New Mexico, 1974

teaching experience: Newcomb College, Tulane University, New Orleans, 1973-74
Visiting artist, Texas Arts and Industries University, Kingsville, 1974-75
Assistant professor of art, Auburn University, Auburn, Alabama, 1977-present

grants and fellowships: Auburn University Research Grant, 1978
NEA/SECCA Southeastern Artists Fellowship, 1980

awards: Art Foundation Awards Exhibition, The Museum of South Texas, Corpus Christi, Honorable Mention Award, 1975
14th Midwest Biennial, Joslyn Art Museum, Omaha, Nebraska, Best Graphics Award, 1976
17th Hunter Annual, Hunter Museum of Art, Chattanooga, Tennessee, Juror's Merit Award and Purchase Award, 1978
Southeastern Graphics Invitational, Mint Museum, Charlotte, North Carolina, Purchase Award, 1979
41st Annual Contemporary Exhibition, Society of the Four Arts, Palm Beach, Florida, Atwater Kent Award for Best-in-show, 1979
Appalachian National Drawing Competition, Boone, North Carolina, Juror's Award, 1980

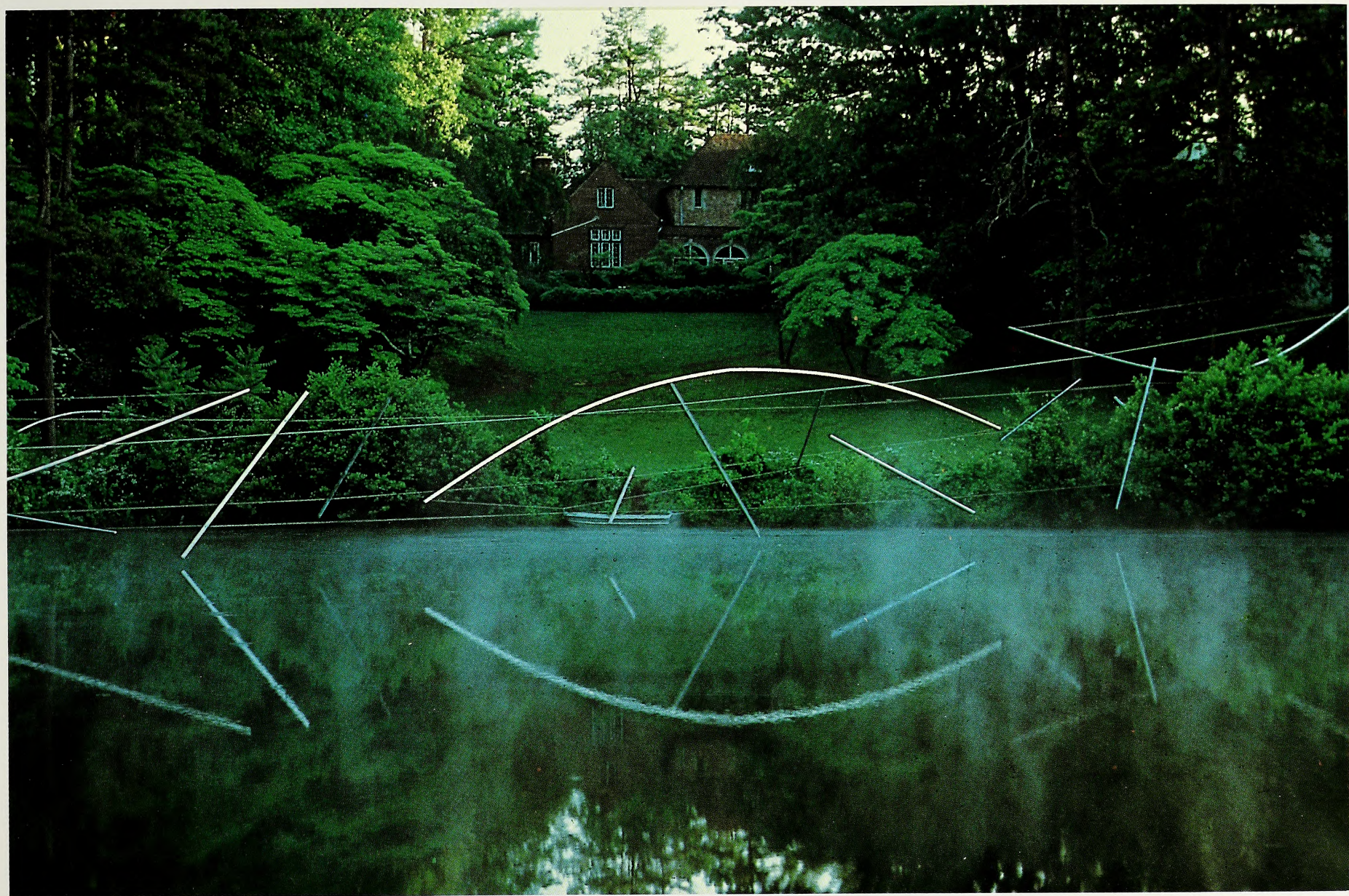
solo exhibitions: Galerie Simonne Stern, New Orleans, 1975 and 1978
Auburn University, Auburn, Alabama, 1978
Heath Gallery, Atlanta, 1979
Montgomery Museum of Fine Arts, Montgomery, Alabama, 1981

exhibitions: Art Foundation Awards Exhibitions, Museum of South Texas, Corpus Christi, 1975
Drawings U.S.A. '75, Minnesota Museum of Art, St. Paul, Minnesota, 1975
Laguna Gloria Art Museum, Texas Fine Arts Association's Sixth Annual National Art Exhibition, Austin, Texas, 1976
18th Dixie Annual, Montgomery Museum of Fine Arts, Montgomery, Alabama, 1977
Thirty-five Artists of the Southeast, High Museum of Art, Atlanta, 1976
Drawings by Southeastern Artists, Southeastern Center for Contemporary Art, Winston-Salem, 1977
Personal Statements: Drawings, Southeastern Center for Contemporary Art, Winston-Salem, 1979
Newcomb College MFA Invitational Exhibition 1969-79, Tulane University, New Orleans, 1980

collections: Tennessee Fine Arts Commission
Dulin Gallery of Art, Knoxville, Tennessee
Montgomery Museum of Fine Arts, Montgomery, Alabama
First Tennessee Bank of Chattanooga, Tennessee
Illinois State University, Normal
The Omni International Hotel Corporation, Miami, Florida
Kansas State University, Manhattan, Kansas
IBM Corporation
The Laguna Gloria Art Museum, Austin, Texas
Texas Arts and Industries University, Kingsville
Tulsa City Library System, Tulsa, Oklahoma
The University of Tennessee, Knoxville
R.J. Reynolds Industries, Inc., Winston-Salem

SCOTT W. GILLIAM

SECCA POND SPAN



catalog of the exhibition

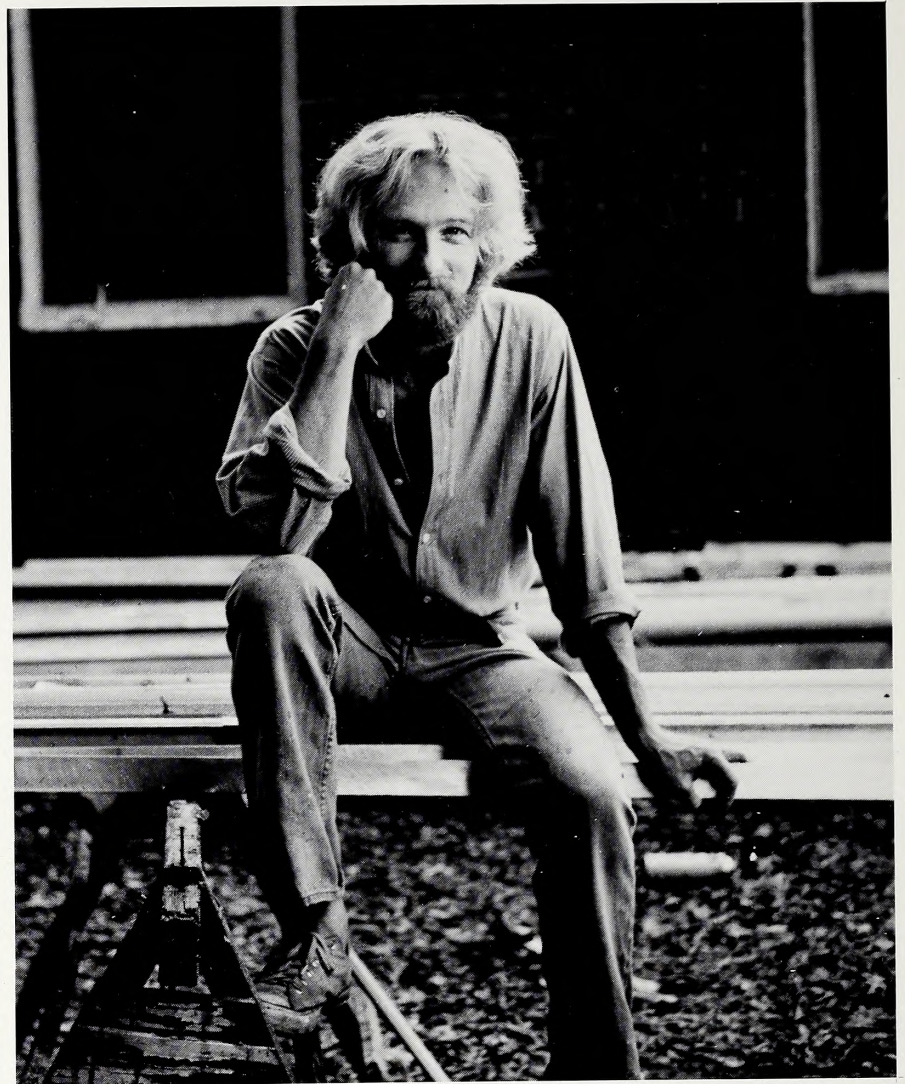
1. UNTITLED 1981

Aluminum, Wire Rope, Fittings and Ash

10.05 × 37.77 × 94.48 m

The reproduction in the catalog is of a previous site work entitled SECCA POND SPAN.

Photo by Michael Williams



SCOTT W. GILLIAM

“

My work is generated by particular qualities of a site. These qualities are then the basis for my way of manipulating the spaces using tensile systems of construction.

In the case of the Southeast Seven IV piece I

was interested in restating the relationship between the architecture and the land while also making a personal statement about the mysterious qualities of space that develop from that interface.

”

born: 1941

education: B.F.A., Rhode Island School of Design, Providence, 1963
M.F.A., Rochester Institute of Technology, School for American
Craftsmen, Rochester, New York, 1972

present position: Atlanta College of Art, Atlanta, 1972-present

grants and fellowships: Arts Festival of Atlanta, Installation Grants, 1978, 1979 and 1980
National Endowment for the Arts Fellowship Grant, 1980-81
NEA/SECCA Southeastern Artists Fellowship, 1980

awards: Birmingham National Exhibition of Painting and Sculpture,
Birmingham Museum of Art, Birmingham, Alabama, First Place:
Sculpture, 1975
Arts Festival of Atlanta, Best-in-show Award, 1978

solo exhibitions: Moon Gallery, Berry College, Mt. Berry, Georgia, 1975
Lee Hall Gallery, Clemson University, Clemson, South Carolina,
1976
Southeastern Center for Contemporary Art, Winston-Salem, 1979

exhibitions: Biennial Exhibition of Piedmont Painting and Sculpture, Mint
Museum of Art, Charlotte, North Carolina, 1975
Thirteen Minus One Exhibitions, Peachtree Center, Atlanta, 1976
Invitational Sculpture Exhibition, Agnes Scott College, Decatur,
Georgia, 1976
Atlanta Art Workers' Coalition Exhibition, Omni International,
Atlanta, 1976
National Sculpture 76, Traveling exhibition organized by The
Southern Association of Sculptors, 1976
Art in the Park: An exhibition of Contemporary Sculpture, Central
City Park, Atlanta, 1976: organized by the High Museum of
Atlanta and Sculpture Now of New York
Fourteen Sculptors at the High Museum, Atlanta, 1977;
Landproject installation
The Great Atlanta/New York Sculpture Exchange, Fourteen
Sculptors, New York, New York, 1979, arranged by the Forest
Avenue Consortium, Atlanta

JENNINE HOUGH

CAMPING IN CHINA



Photo by Guy Jarvis

catalog of the exhibition

1. **SLEEPING NEAR THE CAPE FEAR** 1980
Oil on Linen
121.9 × 83.7 cm
- *2. **CAMPING IN CHINA** 1980
Oil on Linen
121.9 × 83.7 cm
3. **BOATING ON THE BROW** 1980
Oil on Linen
76.1 × 127 cm
4. **DATING IN THE DELTA** 1981
Oil on Linen
83.7 × 101.5 cm
5. **SEEING SUMMER ON SATURN** 1981
Oil on Linen
83.7 × 101.5 cm

*Work reproduced in catalog



JENNINE HOUGH

“

My paintings are fantasy garden environments.

I arrange pillows. . .the decorative, *throw* type . . .in tropical, arid and coastal landscape settings. I incorporate the patterns of the landscape. . .plant and animal. . .on the pillows, implying that they are a continuation of the imagined garden environment.

The origin of my interest in pattern is my collection of antique clothing, jewelry and quilts. For several years I painted interiors, using the clothing, jewelry, quilts and pillows. Gradually I moved my collection *outside*. Since 1978 I have used only the pillows in my garden environments.

”

born: 1948

education: B.A., University of North Carolina, Chapel Hill, 1970
M.F.A., University of North Carolina at Greensboro, 1973

teaching experience: West Georgia College, Carrollton, 1973-75
Emory University, Continuing Education, Atlanta, 1978-present

grants and fellowships: The MacDowell Colony Artists Fellowship, Peterborough, New Hampshire, 1976
NEA/SECCA Southeastern Artists Fellowship, 1980

awards: Art of the Carolinas, Purchase Award, 1976
LaGrange National III, Purchase Award, 1977
LaGrange National V, Purchase Award, 1980

solo exhibitions: Augusta College, Augusta, Georgia, 1976
LaGrange College, LaGrange, Georgia, 1976
Columbus Museum of Fine Arts, Columbus, Georgia, 1977
Heath Gallery, Atlanta, 1978 and 1980

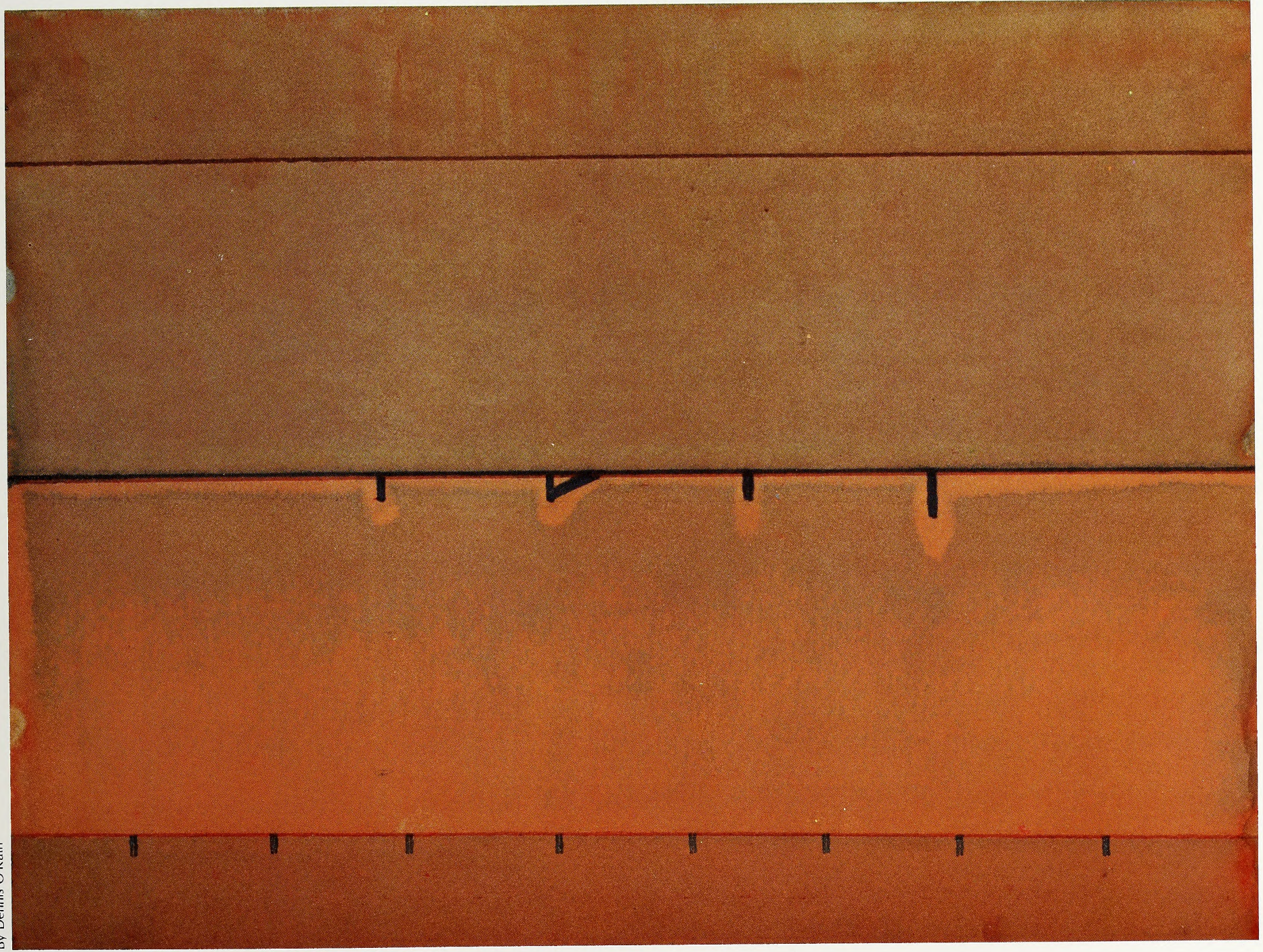
exhibitions: Rocky Mountain National Watermedia Exhibition, Golden, Colorado, 1975 and 1976
Art of the Carolinas, Fort Mill, South Carolina, 1976
North Carolina Artists Exhibition, North Carolina Museum of Art, Raleigh, 1976
Southeastern Watercolor Society Exhibition, Nashville, Tennessee, 1977
LaGrange National III, LaGrange, Georgia, 1977
New Orleans Biennial, 1977
Gallery Artists' Exhibition, Pyramid Galleries, Ltd., Washington, D.C., 1977
45th Annual Painting and Sculpture Juried Show, Southeastern Center for Contemporary Art, Winston-Salem, 1977
Southeastern Artists Invitational, Leigh Gallery, Birmingham, Alabama, 1977
Southern Realism, Mississippi Museum of Art, Jackson, 1979-1980
47th Annual Painting and Sculpture Juried Show, Southeastern Center for Contemporary Art, Winston-Salem, 1979
Realist Annual — Landscape, Southeastern Center for Contemporary Art, Winston-Salem, 1979
LaGrange National V, LaGrange, Georgia, 1980
North Carolina Artists Exhibition, North Carolina Museum of Art, Raleigh, 1980
Artists in Georgia, High Museum of Art, Atlanta, 1980
1981 Biennial Exhibition of Piedmont Painting and Sculpture, Mint Museum, Charlotte, North Carolina

collections: Heery & Heery Architects, Atlanta
The Atlanta City Club, Atlanta
Chattahoochee Valley Art Association, LaGrange, Georgia
Mississippi Museum of Art, Jackson
High Museum of Art and Georgia Arts Council, Atlanta
Columbus Museum of Art, Columbus, Georgia
Gibbes Art Museum, Charleston, South Carolina
LaGrange College, LaGrange, Georgia

gallery affiliation: Heath Gallery, Atlanta

HAL HOWE

ASHTON SERIES #156



catalog of the exhibition

1. **ASHTON SERIES NO. 137** 1979
Scored Acrylic on Paper
60.3 × 80 cm
2. **ASHTON SERIES NO. 139** 1979
Scored Acrylic on Paper
56.5 × 76.1 cm
3. **ASHTON SERIES NO. 143** 1980
Scored Acrylic on Paper
55.9 × 76.1 cm
4. **ASHTON SERIES NO. 144** 1980
Scored Acrylic on Paper
56.5 × 76.1 cm
5. **ASHTON SERIES NO. 145** 1980
Scored Acrylic on Paper
55.9 × 76.1 cm
6. **ASHTON SERIES NO. 148** 1980
Scored Acrylic on Paper
60.3 × 80 cm
7. **ASHTON SERIES NO. 151** 1980
Scored Acrylic on Paper
56.5 × 76.1 cm
- *8. **ASHTON SERIES NO. 156** 1980
Scored Acrylic on Paper
60.3 × 80 cm
9. **ASHTON SERIES NO. 168** 1980
Scored Acrylic on Paper
58.4 × 76.8 cm
10. **ASHTON SERIES NO. 169** 1980
Scored Acrylic on Paper
58.4 × 76.8 cm



By Dennis O'Kain

HAL HOWE

“

Quietly, one strives to uncover and understand that which lies shrouded beneath the surface. Then. . .on rare occasions. . .the surface dissolves, revealing the expanded view and the clarifying recognition that the answer is the question!

”

born: 1936

education: B.F.A., Atlanta College of Art, Atlanta, 1967
M.F.A., University of Georgia, Athens, 1970

present position: Associate professor of art, University of Georgia, Athens,

awards: Outstanding Painter Award, Atlanta College of Art, Atlanta
Purchase Awards: Tenth and Fifteenth Hunter Gallery Annuals,
Hunter Museum of Art, Chattanooga, Tennessee
Cash Award: 25th Annual Drawing and Small Sculpture Show,
Ball State University, Muncie, Indiana
NEA/SECCA Southeastern Artists Fellowship, 1980

exhibitions: South Atlantic Coast Invitational, College of Architecture,
Clemson University, Clemson, South Carolina
43rd Southeastern Competition for Painting and Sculpture,
Southeastern Center for Contemporary Art, Winston-Salem
Environment + Event = Experience, A Multi-Sensory Show,
Lyndon House Galleries, Athens, Georgia
Drawings U.S.A., Minnesota Museum of Art, St. Paul, Minnesota
33rd and 38th Annual National Exhibition of Contemporary
American Paintings, The Society of the Four Arts, Palm
Beach, Florida
Appalachian National Drawing Competition, Appalachian State
University Art Gallery, Boone, North Carolina
Third Biennial National Drawing Exhibition, Rutgers University,
Camden and New Brunswick, New Jersey
Fourth Annual National Invitational Drawing Exhibition, Emporia
State University, Emporia, Kansas
American Drawings III, Portsmouth Arts Center, Portsmouth,
Virginia
Artists in Georgia, High Museum of Art, Atlanta

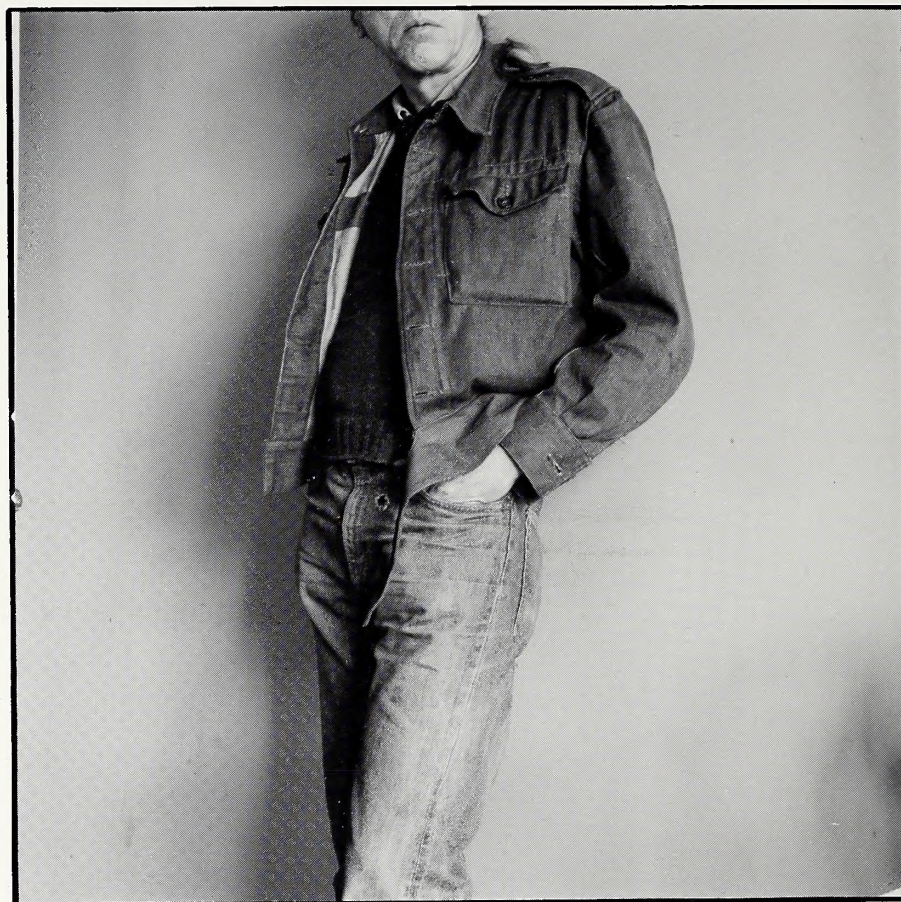
JOHN MENAPACE

UNTITLED



catalog of the exhibition

1. **UNTITLED (H80.3.2)** 1980
Silver-Gelatin Print
15.5 × 15.5 cm
2. **UNTITLED (H80.16.12)** 1980
Silver-Gelatin Print
16 × 16 cm
3. **UNTITLED (H80.17.2)** 1980
Silver-Gelatin Print
16 × 16 cm
4. **UNTITLED (H80.33.11)** 1980
Silver-Gelatin Print
15.5 × 15.5 cm
5. **UNTITLED (H80.33.3)** 1980
Silver-Gelatin Print
15.5 × 15.5 cm
6. **UNTITLED (H80.26.3)** 1980
Silver-Gelatin Print
16 × 16 cm
7. **UNTITLED (H80.30.11)** 1980
Silver-Gelatin Print
16 × 16 cm
8. **UNTITLED (H80.25.3)** 1980
Silver-Gelatin Print
16 × 16 cm
9. **UNTITLED (H80.24.9)** 1980
Silver-Gelatin Print
15.5 × 15.5 cm
- *10. **UNTITLED (H80.25.7)** 1980
Silver-Gelatin Print
16 × 16 cm



JOHN MENAPACE

“ The process begins with a probing for clarity, structure, exclusion of the redundant. At one level, then, the test is one of the inevitability of form. From this, connections and resonances may emerge: Kenner’s definition of vortex — “not the water but a patterned energy made visible by the water” — comes into play. ”

born: 1927

education: Attended Yale University

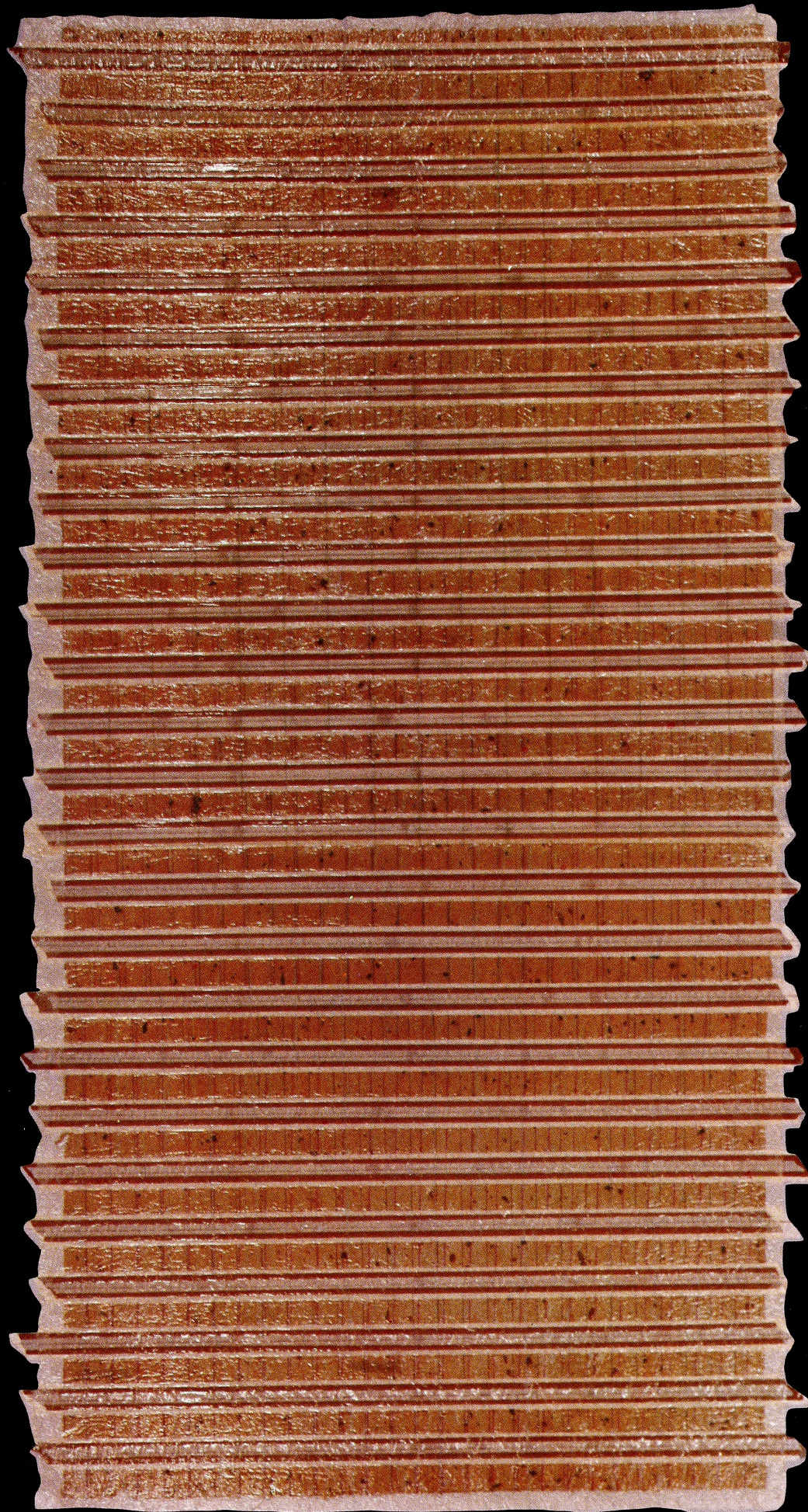
present position: Design and production manager, Duke University Press, Durham,
North Carolina
Instructor, Art Department, Duke University, Durham, North
Carolina

grants and fellowships: NEA/SECCA Southeastern Artists Fellowship, 1980

exhibitions: Realists Invitational, Southeastern Center for Contemporary Art,
Winston-Salem, 1975
New Concepts/Historic Spaces 2, North Carolina Art
Society/A.I.A., Raleigh, 1976
Thirty-five Artists of the Southeast, High Museum of Art, Atlanta,
1976
North Carolina Invitational, Southeastern Center for
Contemporary Art, Winston-Salem, 1977
North Carolina Photographers, Southeastern Center for
Contemporary Art, Winston-Salem, 1978
Light Factory, Charlotte, North Carolina, 1978
I Shall Save One Land Unvisited: Eleven Southern Photographers,
Opened at Corcoran Gallery, Washington, D.C., 1978,
Exhibition travels through 1981
Green Hill Gallery, Greensboro, North Carolina, 1979
Hot Shots, Southeastern Center for Contemporary Art, Winston-
Salem, 1979
Osuna Gallery, Washington, D.C., 1979
Virginia Polytechnic Institute and State University, Blacksburg,
1979
Seven Photographers at Horace Williams House, Chapel Hill,
North Carolina, 1980
Light Factory, Charlotte, North Carolina, 1980
Southeastern Center for Contemporary Art, Winston-Salem, 1980
Southeastern Graphics Invitational, Mint Museum, Charlotte,
North Carolina, 1980

JANE ALLEN NODINE

LAMINATED INTEGUMENT 10



catalog of the exhibition

- 1. **LAMINATED INTEGUMENT 5** 1980
Acrylic/Paper/Tape/Graphite
124.4 × 88.9 cm
- 2. **LAMINATED INTEGUMENT 6** 1980
Acrylic/Paper/Tape/Graphite
168.8 × 101.6 cm
- 3. **LAMINATED INTEGUMENT 7** 1980
Acrylic/Paper/Tape/Graphite
127 × 88.9 cm
- 4. **LAMINATED INTEGUMENT 8** 1980
Acrylic/Paper/Tape/Graphite
93.9 × 71.1 cm
- 5. **LAMINATED INTEGUMENT 9** 1980
Acrylic/Paper/Tape/Graphite
91.4 × 68.6 cm
- *6. **LAMINATED INTEGUMENT 10** 1980
Acrylic/Paper/Tape/Graphite
180.3 × 96.5 cm
- 7. **VENETIAN INTEGUMENT 3** 1980
Acrylic/Paper/Tape/Graphite
167.6 × 104.1 cm
- 8. **HORIZONTAL VENETIAN INTEGUMENT** 1980
Acrylic/Paper/Tape/Graphite
88.9 × 121.9
- 9. **HORIZONTAL LAMINATED INTEGUMENT** 1980
Acrylic/Paper/Tape/Graphite
68.6 × 175.2 cm
- 10. **LAMINATED INTEGUMENT WITH VERTICAL BANDS** 1980
Acrylic/Paper/Tape/Graphite
87.6 × 67.2 cm

*Work reproduced in catalog

“

I do not want the viewer of my work to be confined by a written statement which is comprised of sentences that become too specific and defining of that work. This would cause the viewer to overlook significant information in and beyond the works in this exhibition.

Listed is a partial group of words which relate to this series and can be used objectively to understand and interact with the work on a variety of levels.

ancient
appearance
banded
covering
decorticate
diagonal
diaphanous
disappearance
durable
film
horizontal

integument
lamina
lamine
layer
linear
opaque
organization
overlay
parchment
ply
reappearance

repetition
sequential
sheath
stratum
structural
surface
system
translucent
veil
veneer
vertical

”

Photo by Judy Jones



JANE ALLEN NODINE

born: 1954

education: B.F.A., University of South Carolina, Columbia, South Carolina, 1976
M.F.A., University of South Carolina, Columbia, South Carolina, 1979

teaching experience: University of South Carolina, teaching assistant, Columbia, 1976-79
Instructor, Museum School of Art, Greenville, South Carolina, 1979-present
Presbyterian College, Clinton, South Carolina, 1980
Converse College, Spartanburg, South Carolina, 1981
Wofford College, Spartanburg, South Carolina, 1981

grants and fellowships: NEA/SECCA Southeastern Artists Fellowship, 1980

awards: Jurors Top Seven Selection, Appalachian National Drawing Competition, Boone, North Carolina, 1980

exhibitions: 12th Dulin National Print and Drawing Competition, Dulin Gallery of Art, Knoxville, Tennessee, 1978
46th Southeastern Juried Competition for Drawing/Photography/Printmaking, Southeastern Center for Contemporary Art, Winston-Salem, 1978
Art on Art of Paper Art, Illinois State University, Normal, 1978
Southeastern Invitational Paper Exhibition, University of Georgia, Athens, 1979
Biennial Exhibition of Piedmont Painting and Sculpture, Mint Museum, Charlotte, North Carolina, 1979
22nd Annual Springs Mill Traveling Exhibition, Lancaster, South Carolina, 1980
Appalachian National Drawing Competition, Appalachian State University, Boone, North Carolina, 1980
Mix Master, National Mixed Media Exhibition, Kentucky Arts Commission, Louisville, 1980

collections: South Carolina Arts Commission State Collection

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